

Programme

Georg Philipp Telemann

Oboe Concerto in E Minor, TMV 51:e1

I. Andante

II. Allegro molto

III. Largo

IV. Allegro

Pierre Sancan

Sonatine for Oboe and Piano

I. Modere

II. Andante

III. Presto

-Intermission-

Clara Schumann

Drei Romanzen, Op. 21

I. Andante Molto

II. Allegretto

III. Leidenschaftlich schnell

Madeline Dring

Three Piece Suite for Oboe and Piano

I. Show Piece

II. Romance

III. Finale

Georg Philipp Telemann (Germany, 1681-1767)

Oboe Concerto in E Minor, TMV 51:e1

I. Andante

II. Allegro molto

III. Largo

IV. Allegro

German composer Telemann, was one of the most prolific composers in history, especially during the baroque period. He was also a talented violinist and harpsichordist. He was known to have composed over 3,000 works, including operas, concertos, symphonies, chamber music, and sacred music. He was known to have shown deep understanding of what a wind instrument can do, and have composed many important works for them. Telemann died in Hamburg in 1767. He is considered one of the most important composers of the Baroque period. His music is still performed today, and it continues to be enjoyed by audiences around the world. This E minor concerto is thought to post-date of Telemann's Paris trip where he absorbed the French style of composition in contrast to the Italian, about which he had misgivings. The concerto largely maintain an Italian concerto da chiesa (church concerto) style, which comprise four movements alternating in tempo (slow-fast-slow-fast). Although he maintained this Italianate structure, Telemann disliked the Italian concerto for their superfluous virtuosity. Telemann's work was appreciated for its harmonic and melodic content and his music is a link between the late Baroque and the Classical style. In the concerto, Telemann foreshadows Classicism by opposing the soloist and the orchestra in their thematic material. In the first movement, the orchestra enters with the main theme, which the oboe then opposes for almost the entire movement, only submitting and stating the main theme in the final measures. Dialogue continues throughout the concerto, known for its texture, thematic development, and solo writing.

Pierre Sancan (France, 1916-2008)

Sonatine for Oboe and Piano

I. Modere

II. Andante

III. Presto

Pierre Sancan is a French composer, pianist, teacher and conductor. He was a significant French musician in the mid-20th century between contemporary and modern period alongside French musicians Olivier Messiaen and Henri Dutilleux, although he was relatively unknown outside of France. Born in Mazamet in the South of France, Sancan began in musical studies in Morocco and Toulouse before entering the Paris Conservatoire, where he took conducting with Charles Münch and Roger Désormière, piano with Yves Nat, and composition with Henri Büsser. In 1943, Sancan won the Conservatoire's Prix de Rome with his cantata *La Légende de Icare*, but did not assume a regular teaching post there until 1956 when his former master Yves Nat retired. Sancan held this job until his own retirement in 1985; although he lived to be 92, his later years were compromised by the onset of Alzheimer's disease. He composed the oboe and piano sonata in 1957 at the annual composition of his Alma mater, the Paris Conservatoire. The work is divided into three movements. The first movement is a distinctly French modern composition, using a mixture of 9/8 and 15/8 meters. The second movement is a very expressive section with slow successive legato phrases. In the final movement, the sonata ends off with a lighthearted and fun presto. This mischievous, and at times petulant, three-movement work is full of metric trickery, and it showcases Sancan's combination of contemporary performance techniques with the harmonic language of Debussy.

Clara Schumann (Germany, 1819-1896)

Drei Romanzen, Op. 21

I. Andante Molto

II. Allegretto

III. Leidenschaftlich schnell

Clara Schumann is known today mainly as the wife of composer Robert Schumann. This romance, not to be confused with Robert Schumann's *Drei Romanzen*, is originally written for violin and piano. In her 61-year concert career, however, she was considered one of the most distinguished pianists of her day, and was highly influential in programming new works by contemporary Romantic composers. She was also a prolific composer in her early years, but at a time when women composers were frowned upon by the music world. She had begun composing as a youngster, writing her first piano concerto at 14 and performing it at 16 in Leipzig with Mendelssohn conducting. As she grew older, however, she lost confidence in herself as a composer, writing "I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose – there has never yet been one able to do it." As things turned out, she composed nothing after the age of 34 other than some cadenzas for Beethoven and Mozart piano concertos. Before that turning point, she had a final burst of creative activity in 1853, composing the three romances, which is originally written for the violin and piano, although now getting increasingly popular, it is being performed more on the oboe.

Clara dedicated the three romances for violin and piano to another friend, the great violinist Joseph Joachim, and she performed them with him often on her concert tours. After her death in 1896, the romances were largely forgotten along with the rest of her music. In recent years, however, the growing interest in women composers has revived performances of her music, and the three romances are again heard in the concert hall and on recordings.

"Romance" was a title favored by both Robert and Clara for an instrumental piece that is lyrical in character and tender or even sentimental in mood. In this case, Clara demonstrated a gift for melody and produced true chamber music with the two instruments on an equal footing rather than with the piano in an accompanying role.

Madeline Dring (England, 1923-1977)

Three Piece Suite for Oboe and Piano

I. Show Piece

II. Romance

III. Finale

Madeline Dring was a British composer known for her lyrical and dramatic works. Born into a musical family, her innate talent was evident at an early age, and she attended the Royal College of Music. Her compositions for piano, voice, and notably, for her husband, oboist Roger Lord, solidified her place in twentieth-century British music. As a dedicated performer, Dring's works offer profound reflections of her life, radiating with her creativity, wit, and spiritual depth. After her death, her composition, *Three Piece Suite for Oboe and Piano* (1984), was transcribed by Lord from the original work for harmonica. Organized in a fast-slow-fast format, each movement exhibits thematically driven structures and evocative moods. The suite's distinctive fusion of theatrical brilliance, lyricism, and chromatic innovation stands as a testament to Dring's creative genius and her unique contribution to the music of her era.